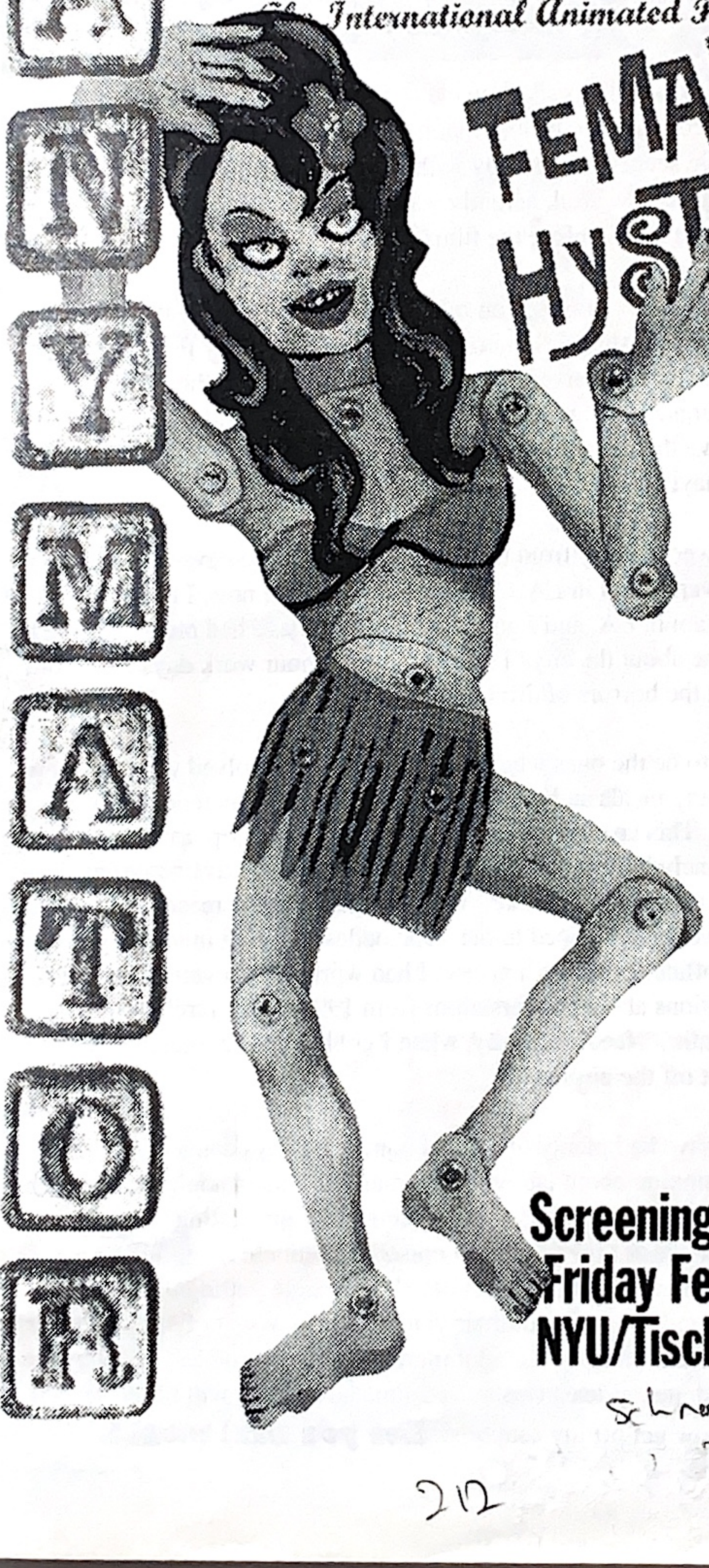
ASIFA EAST

The International Animated Film Society



FEMALE HYSTERICS

Screening—6: 30pm
Friday Feb. 12, 1999
NYU/Tisch Room 109

Schnall
'77

212

A Letter From The President
Linda Simensky

Greetings from the South. As you can imagine, I've been doing a lot of ASIFA-East festival-related work lately, and that's what has been on my mind. I am happy to report that people seem pretty happy with the new categories, and there haven't been any complaints yet. Well, actually, I suppose those will start when people start filling in the forms (the night before the films are due.)

Since there are some significant changes, you might want to take a look at the forms soon. Just in case you have questions. Someone called to get an entry form and they told me they had heard about the festival from an ASIFA member on their staff. So remember, if you work for a company that has done projects you think should be entered in the festival, give them a copy of the entry form. If they win, they'll probably give you a raise. (well, maybe not.)

I just returned from two weeks away from the office. Two of those days were spent in Vancouver, and the rest were spent in LA. As some of you may know, I tend to be at my most stressed when I am in LA, and I go there enough to have had plenty of time to catalogue what bothers me about the city. I think it's the 15 hour work days I have out there, but may be it's just the horrors of driving there.

My best trips to LA tend to be the ones where I am completely involved with the shows I am working on, and all my meals and meetings are with the staff members of those Cartoon Network shows. This last trip was a particularly stressful trip, as it featured fewer CN meetings, but included a number of strange and unproductive meetings, bad pitches, mediocre meals, and a parking ticket. Worst of all, for some reason, I forgot to pack pants and had to have them shipped to me. The oddest meeting involved giving a deposition at a lawyer's office regarding a project I had worked on several years ago. (Imagine answering questions about conversations from 1993. I can rarely remember discussions from last month.) Needless to say, when I got back to Atlanta, I was ready to kiss the ground as I got off the airplane.

From all the traveling, I have had plenty of time to ponder (always dangerous.) The other topic I have been thinking about lately is how many animated adult sitcoms there are on television. I don't even have time to watch them all. I am starting to forget which ones are still on. It doesn't help that new episodes premiere randomly. Another frightening trend I have noticed is that all sorts of celebrities are getting deals to develop prime time animated shows about their youth. Scary. Worst of all, when there are that many animated prime time shows, a lot more are bound to be bad. And by the time you all get this newsletter, at least two more animated sitcoms will have premiered. Okay, I will now get off my soapbox. **See you next month.**

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ASIFA EAST
The International Animated Film Society Northeast /New York Chapter
A Program of the New York Foundation For The Arts

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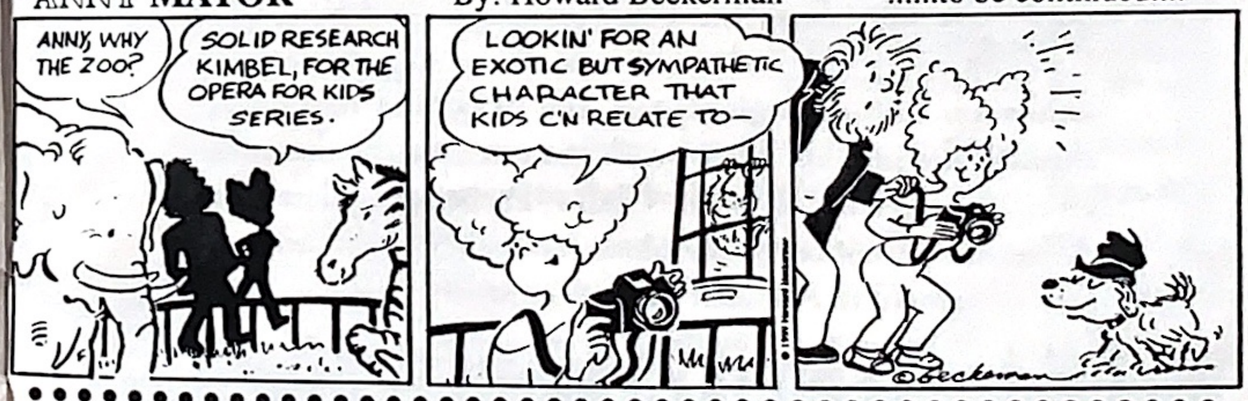
ANNY MATOR By: Howard Beckerman .....to be continued....


ANNY, WHY THE ZOO?
SOLID RESEARCH KIMBEL, FOR THE OPERA FOR KIDS SERIES.
LOOKIN' FOR AN EXOTIC BUT SYMPATHETIC CHARACTER THAT KIDS C'N RELATE TO—
©Beckerman

Asifa-East presents an evening of

FEMALE HYSTERICS

curated by Shawn Atkins

Cuerpos de Papel, Ximena Cuevas, video, 1997

The Nose, Claire Parker & Alexander Alexeïeff, 16mm, 1963

Enter a world where noses disconnect from bodies and adamantly refuse to reattach themselves; a world where ordinary beach sand can be transformed into a family anxiously waiting for their son Gregor to appear from his bedroom. In this world, beauty is found in the imagined movement of things whose real motion the human eye cannot perceive, as with the moon or music. A realm where poetry meets animation, bodies undergo startling transformations, metamorphosizing into insects or printing presses. The humor in this world is often shocking and grotesque, the filmmakers placing their own bodies at the heart of the joke.

The Metamorphosis of Mr. Samsa, Caroline Leaf, 16mm 1977

The creators of these worlds are women who work in cel, sand, cutout, paint, and with live action images. Their tools for shaping these images range from their fingers to the computer. Emerging from the US, Canada, United Kingdom, Bulgaria and Mexico, these films & videos span 40 years of animation history, beginning in the 1950s and continuing through the present. Their work has extended the nature of animation itself, as with Claire Parker & Alexander Alexeïeff's invention of the pinscreen technique in order to give movement to Alexeïeff's engravings.

Friday, Feb. 12, 1999 6:30pm

featuring the work of Sally Cruikshank, Caroline Leaf, Marie Menken, and Claire Parker

With backgrounds in art and experimental film, rather than cartoon animation, these women work frame by frame for multiple reasons. Often, they come to animation almost as a form of documentary or autobiographical filmmaking to explore complex psychic states, such as desires, alienation, nightmares, breakups or breakdowns.

Animation allows them to make visible the slippery realm of the unconscious, the intangible, that which cannot be articulated with words or seen with the naked eye. Most of these filmmakers work in isolation or with small crews. In some cases, their work is so laborious that they animate only a few minutes per year. Often they work both behind and in front of the camera or even bypass the camera entirely and work directly on the film stock or on the computer.

Railhead, Mara Mattuschka, 16mm, 1985

V-Mail, Jennifer Fisher, 35mm, 1999

Persecution in Paradise, Martha Colburn, Super-8, 1997

Female Hysterics opens a brief door into this world where women are shaping animation to the demands of their "visions." Part magician, part scientist, these makers experiment with and invent ways to document the world around them and the world inside their heads.

New York Univ./Tisch Room 109

Fifty Years

By: Howard Beckerman

February marks my 50th anniversary in the animation field. I started at Terrytoons, in Westchester county, at a time when theatrical cartoon shorts were still the mainstay of American studios. Though each new 7 minute cartoon was gleefully anticipated by moviegoers, few could have predicted that the days of these Technicolored delights were numbered. Before I left Terrytoons, a year and a half later, television had made serious inroads into our daily habits. This occurred just as major Hollywood studios were being penalized for monopolizing control of production as well as exhibition of films and they were hastily selling off their theaters. This action dealt a blow to the traditional structure of moviemaking. Contract actors and directors became freelancers and the double bill, that staple of hard times theater attendance, lost its reason for being. Soon, television news would usurp the bi-weekly newsreels in theaters and soon network cartoon shows would hi-jack the kid audience.

But none of this was obvious when I set out from Flatbush for my 10:30 A.M. appointment with animation pioneer Paul Terry at his studio in New Rochelle. I had already learned one of the deep dark secrets of the movie business: cartoons were made in New York. Though animation production had begun in the metropolitan area in the early 1900s, persistent Hollywood press pageantry had long ago erased this fact from common knowledge. The notion had been spread that all movies, especially cartoons, emanated exclusively from southern California. Though Terry's Mighty Mouse and Heckle and Jeckle cartoons streamed steadily out of Westchester, his earlier productions had been made at various locations around Manhattan, as were the creations of the studios that had earlier produced Koko the Clown, Felix the Cat, Toonerville Trolley, Betty Boop and Popeye the Sailor. But, the question that bugged me that clear winter morning was not, "Where were cartoons made," but, "Where the hell is New Rochelle, and how do I get there?" I knew that it was somewhere above the Bronx, but I had never been north of Fordham Road. I had gone to high school in Manhattan, so my first stop on the subway from Brooklyn was the school, to get directions from a teacher who lived in Westchester. I listened impatiently, standing stiffly in suit and tie, checking my watch, my portfolio at the ready. "It's too expensive to use the railroad," she said, "take the subway (still a nickel then) to the end of the line, then take the trolley to Getty Square in Yonkers." From there I was to take a certain number bus which made stops along North Avenue in New Rochelle. With time to make up, and with mounting anxiety, I descended into the subway for the long ride to the top of the Bronx. It was an important meeting for me and I was determined to be on time. It was the beginning of a journey that had begun when I was 9 years old and had seen Disney's Pinocchio. The film clinched it for me and set me planning to one day work in the animation field. Terrytoons wasn't Disney, but while in school, I had attended a lecture by Mr. Terry where he screened recent Terrytoon shorts and a special reel on how cartoons were made at the studio. Terrytoons used production techniques identical to the Hollywood studios, and though there was evidence of a cautious hand on the budget, it was an impressive program

With two other connections still to make, and 25 minutes away from my appointment, the subway cars rolled into the station. Happily, a trolley was waiting as I scrambled from the elevated platform. The ride to Getty Square was short, but as we clanged to a halt, I was confronted by a teeming intersection and a confusing array of buses. With little time to chance taking the wrong bus, I approached a waiting cab. It was long, it was black and it lacked a meter. The ride through Westchester was glorious. It had snowed a day or so earlier and the lawns and parks that we passed were blanketed in white against a brilliant blue sky. It was an invigorating winter day and my spirits were buoyed as we arrived in New Rochelle and at the curbside fronting 271 North Avenue, a tall office building where Terrytoons occupied 3 floors. The fare was five dollars. I added in a tip, paid the driver and as he drove away, I realized that I had only 10 cents left. A single dime! How was I going to get home? Well, time to think of that later. Terry met with me privately. He pored over my samples and nodded approval. We spoke casually, he, very fatherly, inquired about my school activities; me, happy that it was going well, asking him about films he had produced. But, intruding on my thoughts throughout the interview was, "Only a dime, how will I get home?" Like a mantra it prodded me, even as I accepted what I had long hoped for, a job in the animation field. I weighed telling him of my situation, making a joke of it and asking for an advance in salary. I'm sure now that he would have gladly given me money to get home. He wouldn't have given it a second thought . But, I was afflicted with the ideals of youth and felt that stating my predicament would have been starting a new career on the wrong foot I said nothing about it to any of the office workers where I filled out the required forms. Suddenly, I was back on North Avenue. Before I could make any decisions, a bus pulled up in front of the building. A sign over the driver said, "Bronxville." I didn't know where Bronxville was, but if it was in the Bronx, well, I could find my way to my sister, who lived there. I hopped onto the bus and deposited my last10 cents. After a short ride through more pleasant snow covered scenery the bus turned into a circular driveway, "Bronxville, last stop!," announced the driver. It was nice, it was charming, but it wasn't the Bronx! Not only wasn't it the Bronx, but I had no idea how far I was from New York City. As the passengers drifted out the door, I hung behind. When the driver and I were alone, I approached him. His dark glasses offered no clue to what he might be thinking. I pulled myself up to my full height and spoke, " Could you loan me a quarter? I have to get to New York." I must have sounded like a squeaky Andy Hardy. The dark glasses stared. Then , with a friendly laugh, the driver tossed me a coin. Twenty-five cents was enough to connect me with bus and subway to my sister's Bronx apartment. The following day I learned that a one-way ticket to New Rochelle from Grand Central Station cost only 75 cents, and that the train stopped directly across the street from the studio!

Well, anyway, it had been a sparkling day, clear and brisk. I had not only gotten a start in the animation field, but I had also established panhandling in Westchester county!

Howard Beckerman, Beckerman Animation
howard.beckerman@gte.com

1999 ASIFA-EAST ANIMATION FESTIVAL CATEGORIES

Student Category
Prizes: three prizes and two runners up

Commercial and Promo Category
Includes all commercials, promotional pieces, sponsored films, and commercial or promotional campaigns comprised of up to two minutes of pieces.
Prizes: three prizes for overall excellence, and possible craft prizes for design, animation, and humor.

Independent Films Category
Includes independent films of any length. If your film is over 15 minutes, you will also have to submit a five-to-ten minute excerpt that we may possibly use during judging, depending on time.
Prizes: three prizes for overall excellence, and possible craft prizes for writing (includes humor), design, animation, and experimental.

Sponsored Films Over Two Minutes Category
Includes films or programs produced for television or video. If your film is over 15 minutes, you will also have to submit a five-to-ten minute excerpt that we may possibly use during judging, depending on time. If you are submitting a TV series episode, you may only submit one episode of a show.
Prizes: three prizes for overall excellence, and possible craft prizes for writing (includes humor), design, animation, and education.

There will be a "best in show" award, as well as sponsored prizes, such as the Charles Samu award.

Festival Schedule:

Monday, March 1	Films due
Friday March 5	Sort Films @ 6:00 in Michael Sporns Studio
Weds-Fri., March 10-12	Jury Screenings @ NYU @ 6:30 (Rm. TBA)
Thursday, April 13	Festival @ NYU @ 6:30 (Rm. TBA)

1999 ASIFA-East Animated Film Festival Entry Form

For official ASIFA use only

PLEASE NOTE: As many aspects of the festival have changed since last year, please read this form very carefully before submitting your entry.

CONTACT NAME

CONTACT PHONE NUMBER

TITLE OF ENTRY

LENGTH

IMPORTANT: If entry is over 15 minutes, you must provide a 5-10 minute excerpt for judging and screening purposes *in addition* to the full piece. While every attempt will be made to screen entries in full, due to timing considerations, ASIFA-East reserves the right to screen excerpts.

FORMAT ☐ 16mm film reel ☐ VHS 1/2" cassette ☐ 3/4" U-matic videocassette

OTHER FORMATS WILL **NOT** BE ACCEPTED.

CREDITS

PRODUCTION COMPANY / AFFILIATED SCHOOL

DIRECTOR(S)

ANIMATOR(S)

WRITTEN BY

DESIGNER

"NOTE" THIS INFORMATION WILL BE USED FOR AWARD CERTIFICATES. PLEASE FILL OUT CLEARLY AND NEATLY.

FEES

STUDENT	COMMERCIALS & PROMOS	INDEPENDENT FILMS
☐ $ 5.00	☐ $ 20.00 ASIFA member	☐ $ 25.00 ASIFA member
	☐ $ 30.00 Non member	☐ $ 35.00 Non member

SPONSORED FILMS OVER 2 MIN.

☐ $ 25.00 ASIFA member

☐ $ 35.00 Non member

Payable by non-refundable check only, made out to ASIFA-East. Check must accompany entry.

☐ I hereby give ASIFA-East permission to include my film in a reel or tape to be circulated for ASIFA-East screenings in the year following the festival.

Having read the above form and entry instructions and filled it out in full, I hereby subm my film to the ASIFA-East annual animated film festival.

Entrant's Signature

Entrant's Printed Name

Make sure your package includes this completed **entry form**, a **check** made out to ASIFA-East for entry fees, **a clearly labeled entry**, and *if over 15 minutes long*, a clearly labeled excerpt.

THE SMALL PRINT

1. **ELIGIBILITY:** Film must be produced after **July 1, 1997**, and must be received no later than Monday **March 1, 1999** accompanied by completed entry form. Obtain additonal information by calling **Linda Simensky** at **404-885-0821**. Xeroxes of blank forms are acceptable.

2. **AWARD CATEGORIES:** 1st, 2nd and 3rd prizes for overall excellence will be given within each of the entry classifications: *Student Films*, *Commercial & Promos*, *Independent Films*, and *Sponsored Films Over 2 Minutes*. Student Films will also be eligible for two honorable mention awards. Commercials, Promos, Independent Films, and Sponsored Films over 2 minutes will be eligible for Best In Show designation. In addition, craft awards may be given out within classifications. **The decision in all categories will be final.** All awards will be made by judges selected by the Awards Committee, and will be based on results of judging by the membership of ASIFA-East.

3. **DISCLAIMER:** ASIFA-East will not be responsible for prints lost in the mail, or for damage incurred in projection, although ASIFA-East will agree to take all reasonable care when screening prints. ASIFA-East will not be responsible for infringements of rights of prints accepted for screening by the jury.

4. **MAILING INSTRUCTIONS:** 16mm films submitted must be on reels and in film cans, with film title production number on the leader, along with production company name. Fiber mailing cases optional. All entries should be clearly labeled with film title and production company. Not responsible for damage to prints in transit. All entries will be returned via parcel post, unless other arrangements are made with ASIFA-East. **Mail only** (do not deliver) to: ASIFA-EAST AWARDS COMMITTEE, C/O MICHAEL SPORN ANIMATION, 632 BROADWAY, 4TH FLOOR, NEW YORK, NY 10012.

5. **QUESTIONS?:** Please contact: **Linda Simensky** at **404-885-0821**. Do not bother the kind people at Michael Sporn Animation, who are only letting us use their space as a mailing address.

FILMS DUE
MON. MAR 1
JUDGING
MAR. 10-12
FESTIVAL
TUES. APR. 13

RETURN ENTRY TO:

NAME

COMPANY

ADDRESS

____ OF ____ ENTRIES

Following is a bit of information about each category and some helpful hints.

Student Category
This category is no different from previous years. Student films are films made by students or films made while one is a student. In the event that you are a professional taking a course, it's your choice what category you choose. If you are now a professional, but your film was made while you were a student, it's a student film.

Commercial and Promo Category
One helpful hint for this category is that if you have done several spots for one company or product, and the spots are somewhat similar, you should either combine the spots into a "campaign" up to two minutes, or simply choose the best of the campaign and enter one. We have seen over the years that this works the best for both the jury and the entry's fate.

Independent Films Category
How to determine if your film is independent - think back to how you paid for this film. If the money came from grants, your pocket, your parents, or any similar benefactor, it is independent. If your film was paid for by a company, it would go in the sponsored film category. If you run a small company and you produced the film through the company, it would probably be an independent film, since it wasn't sponsored by a network, or similar sort of company.

Sponsored Films Over Two Minutes Category
This category includes films or programs produced for television or video, and that would include, for example, any programs such as "Doug," anything produced for "Sesame Street" or similar shows, any educational productions, Weston Woods productions, corporate films, etc.

If you have questions
please call
Linda Simensky (404) 885-0821
or Nancy Keegan (212) 846-5435

ASIFA International

David Ehrlich

This article begins my monthly report on ASIFA activities. Executive Board members have been extremely active lately, communicating with each other via fax and email. Our Swiss Board member, Jonas Raeber, has been developing a new structure for ASIFA's relationship with animation festivals, something we've chosen to call 'partnerships'. And Austrian Thomas Renolder has been developing a new ASIFA Website. Although it is still under construction, you can catch its growth at **http://asifa.net.** Within the next month, all data from our old Website at asifa.hivolda should be transferred over to the Vienna site.

ASIFA-Hollywood voted last summer to have all their local members automatically become international members by June 1999. This will mean an influx of about 1200 new members for ASIFA, doubling the size of the organization. Hollywood members will receive a special English-only version of the ASIFA NEWS edited and formatted by our editor in Prague and printed in Vermont.

In December 1998 the ASIFA Board voted on the following proposal initiated and written by me:

1. ASIFA will ask all animation festivals to extend some form of hospitality to all filmmakers whose films are included in the Official Selection (Competition and Information)

YES NO

ABSTAIN

2. If a festival has complied with this request, the Board may accept hospitality on behalf of its members for the purpose of its Board meetings. If hospitality is accepted, each Board member will be expected to carry out some mutually agreeable function on behalf of the festival.

YES NO

ABSTAIN

3. If a festival cannot or will not comply with this request, and the Board wishes to meet at a particular festival, all Board members are responsible for their own travel and accommodation.

YES NO

ABSTAIN

4. In cases of need, up to $300 may be granted to Board members to defray the costs of modest accommodation and board. To qualify for this grant, which is paid by our member's fees, a Board member must show reasonable and minimum commitment to ASIFA's goals by answering voting calls throughout the year.

The treasurer will determine the amount dedicated to these grants after all other expenses of ASIFA have been accounted for. Grants will be made upon request, beginning with those Board members who have answered every voting call in a timely manner. Budget permitting, grants will continue to be made, in descending order of preference, to those with imperfect voting record.

YES NO

ABSTAIN

5. ASIFA will relax its rule that all Board members must attend one annual Board meeting.

YES NO

ABSTAIN

The following Board members took part in the Board Vote:

Michael Ocelot, Sayoko Kinoshita, Pat. R. Webb, Normand Roger, Gunnar Strom, Ton Crone, Bordo Dovnikovic, David Ehrlich, Abi Feijo, Jiri Kubicek, Jerzy Kucia, Deanna Morse, Edward Nazarov, Jonas Raeber, Thomas Renoldner, Noureddin Zarrinkelk.

Results:

Item 1 -	**YES 11**	NO 3	ABSTAIN 1	MORE DISCUSSION 1
Item 2 -	YES 5	**NO 6**	ABSTAIN 4	MORE DISCUSSION 1
Item 3 -	**YES 7**	NO 5	ABSTAIN 3	MORE DISCUSSION 1
Item 4 -	YES 5	**NO 6**	ABSTAIN 3	MORE DISCUSSION 2
Item 5 -	**YES 8**	NO 5	ABSTAIN 2	MORE DISCUSSION 1

Items 1,3 and 5 were accepted. Items 2 and 4 were not.

Lead from your Ed.

Hello my little rosebuds.... If you would like to contribute to the March newsletter, get the goods to me by Feb. 22. For the March issue I would like to have a page of illustrated Leprechauns so, if you're in the doodling mood between now and then, send me your rendition (make sure to give the lil' buggers lots of personality). ASIFA/ Maria

c/o Michael Sporn Animation,
632 Broadway, 4th Floor, NYC, 10012

*If you would like to write an article or have an announcement please phone, (212) 280-1744.

Please note, the ASIFA Festival date has been changed to

April 13th!

NEWSLETTER DEADLINES:

For March newsletter, articles due Monday, February 22
For April newsletter, articles due Thursday, March 15
For May newsletter, articles due Monday, April 26
For June newsletter, articles due Monday, May 24
Any questions? contact Maria Scavullo (212)280-1744

SPRING 1999 ASIFA SCREENING & MEETING SCHEDULE:

Executive Board Meetings: 6:30pm at Buzzco., 33 Bleecker Street
Wednesday, March 3
Wednesday, April 21
Wednesday, May 5
Wednesday, June 2

Screenings:
All screenings are scheduled to begin at 6:30 .Topics listed are sometimes tentative and should be confirmed. For exact room info. and programming confirmations, contact Ray Kosarin, **Raykosarin@aol.com**

Date:	Topic:	Contact:
February 12	Female Hysterics	Shawn Atkins
March 10-11-12	Jury Screenings	Simensky/Keegan
April 13	Festival (New School)	Simensky /Keegan
May 14	CN War Cartoons	Linda Simensky
June 11	Open Screening	Linda Simensky

EVENTS

The Japan Society Presents:
The History of Japanese Animated Films

Japan Society = 333 East 47th Street, New York, NY 10017, # (212)752-3015

One Thousand and One Nights
Friday, Feb. 19 @6:30 pm
1969, 130 min., 35mm
Erotic animation intended for adult audiences. Filled with palace intrigues, fights and magic. The film features romantic and thrilling adventures of an ambitious Arabian youth as he pursues a beautiful woman with whom he has fallen in love. Uses multiplane cameras and combines animated images with real objects to give the film a three dimensional feel. Osamu Tezuka called this process "Animerama"

Ramayana:
The Legend of Prince Rama
Tuesday, Feb. 23 @6:30pm
1993, 135 min., 35mm
Based on one of the worlds oldest epics, *Ramayana* follows the adventures of Prince Rama, with the help of an army of monkeys, he rescues the beautiful princess Sita, who has been kidnapped by his devilish rival, Ravana.

Academy nominated Animated Short Films at MOMA
Saturday, February 20th @5:00
Sunday February 21, @12:30
call (212) 708-9400 for tickets

The History of Japanese Animation & Contemporary Shorts by Japanese Students in NY
Friday, Feb. 26 @6:30 pm

The History of Japanese Animation Part 1
1970, 30 min., 16mm
Part 1 covers anime prehistory (the introduction in 1915 of American and French "moving images" displayed through a zoetrope machine), and follows the highlights of the domestic manga films made in the 1920s, to the experimental works of the 1930s, through wartime propaganda of the 1940s

The History of Japanese Animation Part 2
1972, 40 min., 16mm
Part 2 covers the post war period of Japanese animated films from the 1950s to the 70's In addition, the film shows the production processes at some studios, pictures from televised manga and scenes from Japanese anime festivals.

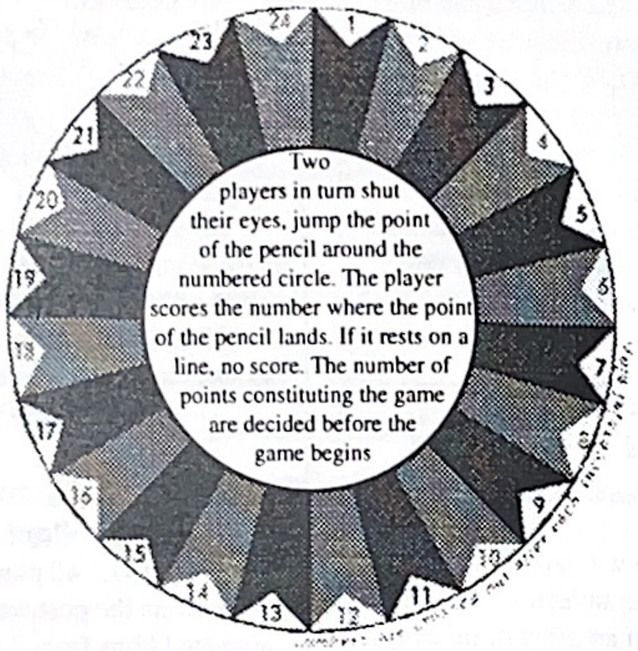
Hand and Egg
1992, 12 min., 8mm, directed by Yasuaki Nakajima.
Nakajima uses objects made of clay to illustrate the humorous and surprising motion of food in the kitchen.

Synchronization
1991, 13 min., 8mm, directed by Mitsuhiro Haraguchi.
Haraguchi cronicles the history of the globe & human evolution.

Congatulations!
To: **Faith Hubley**
on the premiere of her new
film *Africa*
last month at MOMA

Cine Golden Eagle Film Festival
Deadline: March 1 , 1999
call:(202) 785-1136
email: cine1@erols.com
website: www.cine.org

Melbourne International Film Festival
Deadline: April 15, 1999
call: 011 613 417 2011
email: miff@netspace.net.au
website: www.cinemedia.net/MIFF


Two players in turn shut their eyes, jump the point of the pencil around the numbered circle. The player scores the number where the point of the pencil lands. If it rests on a line, no score. The number of points constituting the game are decided before the game begins

Drawing Workshop
~
Wednesdays
7-10 pm
209 E. 23rd St.
Rm. 607
FREE to ASIFA
members & students
questions?
call Toni
@ (212) 722-0069
~

~Maria~

FESTIVALS

Citymorph festival of
Media & Electronic Art
Call for entries begins Jan. '99
call: (716) 884-7172
email: demo@pce.net
website: www.squeaky.org

Laon International Film Festival
For Young People
Deadline: Feb. 6, 1999
call: 011 33 3 23 79 39 37
fax: 011 33 3 23 79 39 32
email: ficip@aisne.com

New York Lesbian & Gay Film Festival
Deadline: Feb. 8, 1999
call: (212) 254-7228
email: newfest@idt.net
website: www.newfestival.org

Gen Art film festival
Deadline: Feb. 15,1999
call: (212)290-0312
email: info@genart.org
website: www.genart.org.

Ann Arbor Film Festival
Deadline: Feb. 15, 1999
call: (313) 995-5356
email: vicki@honeyman.org
website:
www.citi.umichedu/u/honey/aaff.

Athens International Film & Video Fest.
Deadline: Feb. 15, 1999
call: (740) 593-1330
email: bradley@oak.cats.ohiou.edu
website: www.viscom.ohiou.edu

Carolina Film & Video Festival
Deadline: Feb. 15, 1999
call: (336) 334-5360
email: cfvf@uncg.edu
website: www.cfvf.cjb.net

Charlotte Film & Video Festival
Deadline: Feb. 16, 1999
call: (704) 337-2019
email: film@mint.uncc.edu
website: www.mintmuseum.org

Arizona State University Art Museum
Short Film & Video Festival
Deadline: Feb. 19, 1999
call: (602) 965-2787
www.asuam.fa.asu.edu/filmfest/main.htm

Banff Television festival
Deadline: Feb. .22,1999
call: (403) 678-9260
email: info@banfftvfest.com
website: www.banfftvfest.com

Florida Film Festival
Deadline: Feb. 26, 1999
call: (407) 629-1088
email: filmfest@gate.net
website: www.enzian.org

Rosebud Competition
Deadline: Feb. 26, 1999
call: (202) 797--9081
email: rosebudwdc@aol.com
web: www.members.aol.com/rosebudwdc

USA Film festival
Deadline: March 1, 1999
call: (214) 821-6300
fax: (214) 821-6364

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c/o Michael Sporn Animation
632 Broadway
New York, NY 10012

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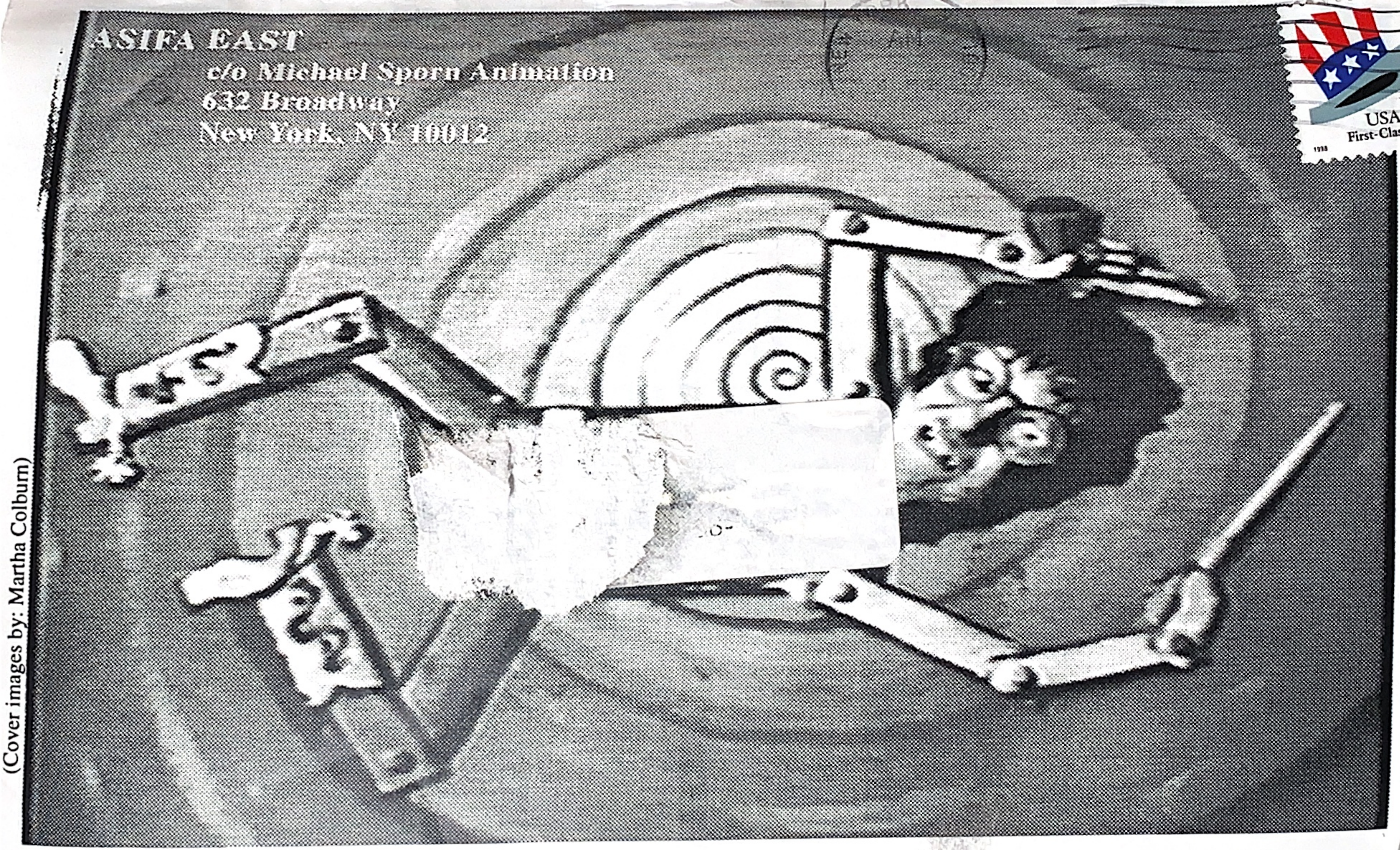

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